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SOME PORTRAITS BY PAOLO VERONESE

By

DETLEV BARON VON HADELN

Florence, Italy

PORTRAITS by Paolo Veronese are comparatively rare. In fact, I can hardly enumerate twenty. Of some of them all traces may have been lost, and others may perhaps have been destroyed. However, it is unlikely that we really have to reckon with many losses for there exist only rare documentary references to portraits by Veronese, and we may therefor assume that this master, so prolific in other respects, painted portraits comparatively seldom. One wonders wherein the explanation lies. In face of the wonderful studies by Veronese which exist we cannot explain the situation by any lack on his part of a particular gift for portraiture; and certainly potential patrons cannot have been wanting, for who would not have been tempted to see himself envisaged through the medium of so magical an art?

Reference to another and closely related personality—that of Tiepolo—may not be inappropriate here. Tiepolo bears to Veronese the resemblance of a son to his father. The same charming and happy naturalness underlies the art of both; the same facility of execution,

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the same inexhaustible imagination — especially from the decorative viewpoint. Add to this the fact that Tiepolo painted portraits very seldom, even more infrequently than Veronese, and the parallel would seem to show that we are not dealing with an outward circumstance, but with something inherent to the artistic constitution of these two closely related painters.

It would be going too far to affirm that an imagination perponderantly gifted in the decorative field would naturally prohibit any great preoccupation with portraiture. One might, on the contrary, more justifiably point out that born portrait painters — such as the seventeenth-century Dutch masters — who were always portrait painters no matter whether their subject happened to be a still life, an interior or a landscape — must, in the very nature of things lack the equipment to carry out great decorative schemes. This dictum carries with it no critical comparison. I merely suggest, that in accordance with an inner logic, these two different gifts tend toward a divergent development, and offer this as a possible explanation of Veronese's apparently rare activity as a portrait painter.

On the other hand, the very fact that he so seldom painted a portrait is associated with one of the particular merits of these rare works of his, for he escaped a pitfall into which Tintoretto with his overgreat production of portraits fell — namely, the danger of following a formula. This remark may be heretical in the opinion of many, but, if we consider the enormous number of Tintoretto's portraits as a whole, we must confess that, despite technical mastery and sure characterization, we are conscious of a somewhat wearisome underlying sameness — the immediate cause being the constant repetition of just a few poses, whose scheme, moreover, is derived from Titian.

Veronese is much more varied, and, if not altogether independent of Titian's influence, is still often notably original. It is true that his psychological characterizations have not the depth and penetration of Titian's, but he shares with him the faculty of considering first and foremost the individual characteristics of his sitter; and his choice of place and pose, of the arrangement of the costume details and accessories, and not least of size, is governed by these characteristics. Every now and then he has succeeded so admirably in this task that in portraying an individual he has set before us the prototype of a whole class.

Who having visited Verona does not carry away a vivid recollec-

tion of the "Pase Guarienti," that full length, life size figure in its armor of silvery and blackish steel strips? Who was this Pase Guarienti? The captain of a hundred mounted soldiers. His deeds were of no particular importance even in local history. Veronese has immortalized him, lifted him above the narrow confines of his actual existence, and beyond the boundaries of his time as the ideal representative of a whole class. He is no general, no great strategist, just an average officer — no longer young, with greying hair, tense, upright, soldierly and gallant, and entirely devoid of theatrical heroics or romance.

Some three years ago, when I published two portraits by Veronese in the *Burlington Magazine*, I compiled a short list of his portraits in so far as I had been able to trace them.¹ Since then I have become acquainted with several other portraits by this master in American collections, and it is these that I now propose to discuss.

If the Portrait of a Man in the Johnson Collection in Philadelphia (No. 229) were really the work of Veronese, America would possess this master's earliest portrait. As a matter of fact, the date seems to me to read 1553 rather than 1551 as stated by Berenson,² but — again in opposition to Berenson — the attribution seems to me doubtful. It is all rather thin and weak, in drawing as well as in colour, although not without delicacy. It is, in my opinion, more likely the work of an older fellow countryman than a youthful work of Veronese. However, Berenson's opinion is naturally worthy of consideration.

The opinion of this same critic regarding another painting in the same gallery is astounding. I refer to the Portrait of a Man in Armor (No. 208). In this instance Berenson has confused Veronese with Tintoretto who is his very antithesis. That is to say, he has attributed to Tintoretto a painting which has every characteristic of Veronese's drawing, brushwork and colour scale. The careful treatment of the armor is typical of Veronese, as is the loving observation of detail and the play of light blue reflections. All this is in complete contradiction to Tintoretto's summary force. The red curtain, with the trembling, vibrating light playing along the crest of its folds, is typical of Paolo, and not for a minute to be mistaken for the broad, straight and abruptly terminated brush-strokes with which Tintoretto depicted the high lights of a drapery. The light, airy blue of the sky, the tone and form of the silvery clouds, and last but not least, the rather sharply analysed

¹ *Burlington Magazine*, XLV, p. 209.

² Catalogue of a collection of paintings. John G. Johnson. Philadelphia. Vol. I, p. 144.

drawing and modeling of the head are all typical of Veronese. Tintoretto's characterizations, on the contrary, are always synthetic.

Berenson's attribution is all the stranger in that he knew Veronese had painted this same subject a second time—in a picture now hanging in the Dresden Gallery. In it the same man appears, this time not in armor but wearing a long, black, fur-trimmed coat. Berenson has correctly established the fact that this man cannot be Daniele Barbaro, as was formerly believed, and precisely on account of the arms which ornament the armor in the portrait in the Johnson Collection and which are those of the Venetian patrician family of the Contarini. Berenson again falls into error in his hypothesis that this may be the Procurator Tommaso Contarini, for the latter's features are familiar to us from other portraits, and have nothing in common with the subject of the Philadelphia and Dresden pictures. Let us try another hypothesis. In the first place it is established that the subject is a member of the Contarini family. In the second place, he obviously thought highly of Veronese since he had his portrait painted by him twice. These two factors suggest that it might be Jacopo Contarini to whose Maecenas spirit we owe one of Veronese's most splendid creations—the Europa in the Palace of the Doges. Ridolfi mentions the following painting as among the possessions of the nephew and heir of Jacopo Contarini, "Il ritratto di Paolo Veronese armato, fatto da lui medesimo."³ The romantic notion of portraying himself disguised in the armor of a knight is so unlike all we know of Paolo Veronese, or indeed of any Italian master of that period, that we may assume Ridolfi to have been mistaken in this instance. If this is the case, it is not improbable that the reference is to the painting now in Philadelphia. But, as already admitted, all this is at best hypothesis.

Not only in the Johnson Collection in Philadelphia, but also in the Walters Collection in Baltimore, is there a Veronese listed under a wrong name, and, once more, it is Berenson who fathers the false attribution which, in this instance, is to Zelotti. The reversal of this attribution must be reached through fundamentals, because we encounter here in Berenson a fundamental error. He has built up for himself a conception of Zelotti which in no way accords with the facts, and has ascribed to him works by the most dissimilar artists—for example by Giuseppe Salviati (*Iustitia*, Mond Collection, London, and the frescos in San Francesco della Vigna, Venice), by Giovanni Antonio

³ Carlo Ridolfi, *La maraviglie dell'Arte*, ed. Hadeln. II, p. 225.



PAOLO VERONESE: COUNT GIUSEPPE PORTO AND HIS SON
Collection of Count Alessandro Contini, Rome



Fasolo (the frescos in Castello Colleoni, Thiene), by Paolo Farinato (Stuttgart), and by Francesco Montemezzano (Portraits of Ladies in the Brunswick Gallery and in the Pitti Palace in Florence). These numerous errors do not, to be sure, accord with the tenets of careful style criticism, but they are forgivable in this respect that they are all concerned with the work of secondary masters like Zelotti. What is really serious is that Berenson was unable to distinguish between Zelotti's modest and somewhat clumsy talent and the genius of Veronese. He has ascribed easily twelve of Paolo Veronese's pictures to Zelotti, among them such masterpieces as *The Sermon of John the Baptist* in the Borghese Gallery in Rome, and even one of the most splendid paintings in existence, *The Dream of St. Helena* in the National Gallery in London. In this hopeless confusion, it is obviously hopeless to refute any single attribution on the grounds of style, as was attempted in the case of the Contarini portrait in Philadelphia, and, for this reason, I will refer my readers to one of my earlier essays which treats at considerable length of Veronese and Zelotti.⁴ Those who do not understand German, or who shy away from a somewhat lengthy dissertation, need only study the illustrations which, in themselves, are proof enough.

The portrait in the Walters Gallery in Baltimore depicts a lady with her little daughter. Unfortunately our illustration does scant justice to the beauties of the picture, so that a short description is not amiss. The lady's costume is in two parts — a robe of ribbed silk, and a velvet cloak trimmed with a grey, dark flecked fur. Silk and velvet are almost identical in color — a reddish tone that lies somewhere between salmon and terra cotta. The difference in character and texture of the two materials is depicted in masterly fashion, and ornaments and trimming are executed with wonderful facility and discretion. The dark green of the child's dress contrasts with the red tones of the mother's and the fashion in which she presses close against her mother has a human and appealing charm. The formal arrangement is very cleverly chosen. The lady seems to be in an interesting condition — this much is betrayed by her slight expression of suffering, and even more by the spreading proportions of her figure. A clever arrangement of dark surfaces — on the right the little girl, and on the left the fur hanging from the lady's arm — tend to distract the eye from this width.

⁴ The Year Book of Prussian Art Collections. Vol. XXXV, p. 168ss, and Vol. XXXVI, p. 97ss.

I am told this portrait came from Vicenza, and this provenance is of importance in determining whether one of Veronese's masterpieces, the full length portrait of a man with a boy beside him, was not originally the companion piece to the Walters Portrait. This masculine portrait, now owned by Count Alessandro Contini of Rome, represents, according to tradition, one, Count Giuseppe Porto, and is supposed to have come from one of the palaces of this well-known noble family of Vicenza — all of which strengthens the supposition that the two portraits may have belonged together. It is quite evident that, apart from certain details which I will enumerate, the two portraits supplement each other. Their measurements are as follows: The masculine portrait is 2.07 meters high by 1.37 meters wide; the portrait of the lady, according to the catalogue of the Walters Gallery, is 81 inches high and 48½ inches wide — that is to say, about 2.06 meters by 1.205 meters. In height, therefore, they are almost identical, and the female portrait is only about 17 centimeters (not quite seven inches) narrower than the masculine one. Personally I consider this difference in width less relevant than the identity in height, for there are many possible explanations of the variation. For instance, one might assume that the wall spaces for which they were originally planned were not quite identical in width. Even more likely, however, to my way of thinking is the possibility that the feminine portrait has been cut. If we note the rather curious placing of the pillar beside the lady on the right, and then further observe that in the masculine portrait two identical pillars form a doorway or niche, we come readily to the conclusion that, partly through cutting, and partly on account of restorations, the background of the feminine portrait has suffered alterations. The floor, too, must have been included in this arbitrary amendment, for its ordered division into wide, dark strips and lighter slabs is not in accordance with Veronese's tastes. That some dealers indulge in such "beautifying" tricks is common knowledge to the initiates.

And here I must interpolate a generalization.

It is noteworthy how many men and women of the aristocratic country families of the Venetian territory had full length portraits of themselves painted. We are familiar with many such imposing pictures by Moretto, by Moroni, and with at least five by Paolo Veronese. In contrast to this, the real ruling class, the much more powerful Venetian patricians, including the Doges, ordered portraits of more



PAOLO VERONESE: PORTRAIT OF A YOUTH OF THE COLLEONI FAMILY
Private Collection, Quebec



PAOLO VERONESE: PORTRAIT OF A MEMBER OF THE CONTARINI FAMILY
The John G. Johnson Collection, Philadelphia





PAOLO VERONESE: PORTRAIT OF A FAMILY
Collection of Mr. John Ringling, Sarasota, Florida



modest dimensions, either half or knee length. There must have been various reasons for this curious phenomenon. Everyone who knows anything of the political arrangements of the Venetian oligarchy realizes that they were dictated by envy and distrust. Everything was done to prevent any one individual from attaining a pre-eminent position, and this levelling tendency may, consciously or unconsciously, have extended its influence even to painting and portraiture. Another explanation may have lain in the costume of the Venetian patrician. Their long red robe did not lend itself happily to full length portraits for its heavy, spreading folds concealed the entire figure.

Conditions were quite otherwise with the Venetian country nobility which was possessed of all the feudal rights enjoyed at that period by their caste in every European country. They did not, however, belong to the reigning patrician class of Venice, and consequently escaped the burden of its jealous mistrust. The city fathers gladly granted them the outward splendours of which the palaces of Vicenza and his Villa bear record to this day. Moreover this country nobility did not wear the ceremonious, but somewhat shapeless, robe, but followed the reigning Spanish mode whose elegance and artistic appeal lent itself admirably to full length portraiture.

A full length portrait of a youth with a greyhound by his side hangs in the Havemeyer Collection in New York. The subject is believed to be a member of the Colleoni family, at least so Mrs. Henry Havemeyer, who acquired the portrait many years ago in Brescia, informed me. Unfortunately I cannot reproduce here either this picture or the seated portrait of a young lady wearing a red dress and holding a little dog on her knee which belongs to the same collection.⁵ However, I am able to reproduce a study for the head of the young man's portrait which belongs to a private collection in Quebec. That this is in all probability a study for Mrs. Havemeyer's big picture is proved by the sketchy and spontaneous treatment, moreover there are divergencies between the head in Quebec and the big portrait in New York which are logical only if we assume priority for the sketch of the head. In it the subject has been very intimately observed. The expression is thoughtful, and the half-unconscious gesture of the hand which toys with the neckchain fits well with that mood. This fine trait has not been preserved in the large and representative picture. In it the right

⁵ I do not believe the two other feminine portraits in the Havemeyer Collection to be the work of Veronese. One of them, that of the Lady in the Yellow Dress, is likely by Marietta Tintoretto.

hand hangs unoccupied, and the left, if my recollection serves me, rests on a sword.

Finally I am publishing here a portrait group by Veronese, drawn from the almost inexhaustible source of English private collections, and now in the possession of Mr. John Ringling in Sarasota, Florida. This picture represents the height of Veronese's achievement as a portrait painter. It is, in fact, one of the most important Italian sixteenth-century portraits. The picture has an even wider importance, however, for it stands as a sort of link in style development between Titian and Van Dyck. What lends significance to this work, however, outside of these historical associations, is the fact that it possesses in the highest measure all those wonderful qualities which we admire and love in Veronese—that is, great dignity, and patrician elegance combined with a charming humanity—a rare if not unique combination. Considered as a unit, the picture is highly representative of Veronese's capacity for monumental grouping. The stern father of the family stands out in its midst, almost terrifyingly powerful. A closer inspection of his lordly, choleric, but not unkind features wins our confidence, however, a confidence based to a great extent, we must admit, on the attitude of his children. The daughter, who is still a young girl, though attired already as a great lady, touches with respectful tenderness her father's arm which rests on her shoulder. The temperamental difference in the two boys is charmingly characterized. The younger, blonde and dreamy, leans against his sister, while the elder boy, who is dark and lively, demonstrates his early-won mastery over the hound. I will not say anything regarding the colouring, for the painting has been cleaned since I saw it, and, as was to be expected, has gained greatly in brilliancy of tone.





FIG. 1. EARLY TRECENTO UMBRIAN PAINTER:
MADONNA AND CHILD
Pinacoteca, Perugia



FIG. 2. LATE TRECENTO BOHEMIAN PAINTER:
MADONNA AND CHILD
Museum, Vienna

AN EARLY TRECENTO UMBRIAN PAINTER

BY

KURT H. WEIGELT

Florence, Italy

WE do not know the name of the author of the little masterpiece in the Pinacoteca in Perugia (Fig. 1), (size 19.5 centimeters by 28 cm. without the frame) and have not yet satisfactorily established the origins and historic relationships of this most delightful little picture although it has long been celebrated.¹

Our illustration gives but small idea of the charm of the original although we can at least discern the delicate and careful technique. The little painting is almost jewel-like in its effect, and its fine workmanship is only comparable to the very finest contemporary Sienese pictures.

The half-length figure of the Madonna, whose garments are Byzantine in type, stands out against a gold background. Her nimbus, and the wide decorative border are richly engraved in the Sienese manner. The Madonna's maphorion and chiton of a strong ochre yellow, embroidered all over in gold thread, the radiant deep blue of her head-dress, and the burning vermillion of the Child's robe form an unusually effective color harmony, which is further heightened by a delicate grey-green in the sleeves of the Madonna's tunic. The reddish blonde hair of the Child has gold lights, and his garment is richly embroidered in gold—even his sandals are bordered with it and fastened with golden cords. The splendour of the whole effect reminds us of a Byzantine icon, but the vivacity of the Child, and his quick, playful gesture towards his Mother, which swings outward the tassels of his golden girdle, lend a warm, natural quality to the picture which is very different from the stern dignity of the Byzantine conception. Even the tender portrayal of the Madonna in the Glykofilousa or Elëousa retains something of the distant reserve of the Divinity. The tender sensitive quality of this picture demanded a special linear expressiveness, as well as a rare color sense; witness the features and hands of the Mother and Child and the sure line of the ornamental portions. It is true that our Master's knowledge of anatomical structure was not

¹ For further references to the Perugia Madonna see: Venturi, "Storia dell' Arte Italiana," Vol. 5 (1907), p. 39; Irene Vavasour-Elder in "Rassegna d'Arte," V. (1909), p. 73f; Weigelt, "Duccio" (1911), p. 184.

excessive, but he possessed to a high degree the faculty of persuasive delineation.

The iconographic importance of this little Madonna is great for the demeanour and posture of the Child are unique. It is frankly derived from the Byzantine conception of the "maternal Madonna" of which it is a very unusual type. Glaser placed a Bohemian Madonna of the late fourteenth century beside the Perugian Madonna to show how the Sienese motifs had been imitated at great distance from their place of origin.² The relationship of the two pictures from an iconographic point of view is unquestionable, but the Perugian Madonna has a freer, more life-like quality, particularly in the different posture of the Child's legs. We may, consequently conclude that both pictures had a common prototype. The Vienna Madonna (Fig. 2) is more antique in effect, although in reality more than half a century the later of the two. Those of us who are familiar with the history of the "maniera byzantina" will recognize in the Perugian Madonna a variant of a thirteenth century iconographic type, which reappears with fewer deviations in the Viennese picture. This assumption has now been to all intents verified by means of a Madonna painting owned by Mr. Carl W. Hamilton (Fig. 3). This Madonna, it is true, does not absolutely reproduce the prototype in its original form. It links it more closely with the "Madonna Enthroned," whereas we must assume the original form to have been a half-length figure, for the "maternal Madonna," as we know her today in a splendid Byzantine icon of the early twelfth century, the Madonna from Wladimir (Russian Historical Museum, Moscow), is a half-length figure.³ Byzantine art was characterized by too sure a sense of style to couple the intimate characteristics of the "maternal Madonna" with the formal enthroned Mother of God of an earlier day.

The importance of the New York picture lies in the fact that it stands iconographically much closer to the Bohemian painting than to the Perugian. The position of the Child's legs and feet, with the right sole turned completely outward, the pose of the head, and the upward gesture towards the Madonna's face—all these traits are

² Kurt Glaser, *Italienische Bildmotive in der altdeutschen Malerei*. XXV (1914), p. 45.

³ Alpatoff and Lazareff. *Ein byzantinisches Tafelwerk aus der Komnenenepoche*, *Jahrbuch der preussischen Kunstsammlungen*. Vol. 45 (1925), p. 140. The Wladimir Madonna has the iconographically important feature of the out-turned soles of the Christ Child. There can therefore be no question that our type derives from it and represents a particular variant. This particular feature is also found in the Eléousa in the Nowopaskij Monastery in Moscow in conjunction with all the other elements of the particular type which the Bohemian painter chose as his model.

found in the Viennese picture in more compact form. The painter of the New York picture had unquestionably the same original type in mind as had the Bohemian. The backward gesture of the right arm, with which the Child in the Vienna picture reaches for his mother's thumb, is, without doubt, a component part of the primitive type. It is only when we admit this that the similar movement in the New York picture becomes intelligible. There the gesture of the Child's arm remains irresolute, because this master of the "*maniera byzantina*" lacked a formula very familiar to him—that of the half-beckoning, half-gripping outstretched hand of the Madonna. It seems, therefore, obvious that the *maniera byzantina* was familiar with the primitive type. In the Hamilton picture, however, which must have been painted in Siena or possibly in Umbria about 1290, a blending with the Madonna Enthroned had already taken place. The relationship of the Parisian and the Bohemian pictures is recognizable on stylistic as well as on iconographic grounds. In the shape of the Child's head, the curved forefinger of the Madonna's left hand, the features, and the folds of the veil the fact of a common prototype emerges clearly. It would almost seem that the little fold over the Madonna's forehead might be a misunderstood remnant of that broad band which appears in the Parisian picture, as in so many Italian Dugento Madonnas. There is no question that it was an Italian work, a Madonna of the *maniera byzantina* which was imitated. That the living iconographic type should have eventuated from this mixed style was impossible, nor have all its Madonna types been of Byzantine derivation. We know of no twelfth century Byzantine icon of this type, although such a one must have existed, for traces of it are clearly to be discerned in a Russian Elëousa icon of the end of the fifteenth century in the Nowopaskij Monastery in Moscow, which has been attributed to Andrej Rublew himself.⁴

Aside from these iconographic relationships, the beautiful Perugian Madonna may be freed from her isolation in still another direction. There is in Rome in the Pinacoteca of the Vatican a second work (Fig. 4) by the author of the Perugia Madonna which sheds a further light on the question of this important master. (Pinacoteca Vaticana No. 53. Height 0.30 cm. x 0.25 cm.) Our illustration is perhaps not very convincing, but a study of the original betrays—particularly in the Saintly figures of the lower portion—every characteristic of the

⁴ Illustration 67 in Wulff-Alpatoff, "*Denkmäler der Ikonenmalerei*," 1925. See also pages 160 and 280.

Master's handiwork. The identity in size of the two pieces is most probably accidental. The Roman picture has been cleaned and restored, but without serious over-painting, although the gold background has been completely renewed. However, the engraving of the ornamental bands of the gold background must have been carefully copied before the restoration, otherwise the ornamental motifs, which represent fantastic written characters, could never betray such close stylistic relationship to the decorations in Perugia. To be sure, while the engraving in Rome is careful and well executed, it lacks the fresh and sure touch which so charms us in the Perugian picture. We can tell, too, where the restorer has forsaken the antique model and, with small success, essayed an improvisation of his own.

This Roman picture is undoubtedly fragmentary — the wing of a little triptych whose central panel was possibly a Madonna similar to that in Perugia. It depicts, at the top, St. John the Baptist and Antonius Abbas, and below St. Catherine and a knightly Saint, whom the Vatican Catalogue describes — probably erroneously — as St. Louis of France or the Emperor Henry the Good. To my way of thinking this knightly figure is much more likely Saint Ansanus, who is generally depicted holding a sword, and is, moreover, in a very particular sense, a Siennese Saint. It is precisely in these two saints of the lower portion of the picture that we recognize again the hand of the Perugian master, not alone in the linear and technical peculiarities, such as the stylizing of the features which point to the same master for both pictures; but again in both pictures the pale, light-greenish enamel-like flesh tints, so characteristic of this master reappear. St. Catherine's tunic is deep rose patterned in gold, and the stole and sleeve lining are the same grey-green tone familiar to us through the sleeves of the Perugian Madonna. This color reappears in the tunic of the knightly Saint, who wears a vermilion, fur-trimmed cloak fastening on the shoulder. The hairy garment of St. John is brown, his cloak dark red, and his disordered hair a reddish brown, while Antonius wears a black cloak over his brownish yellow cowl. The flesh tones of these two penitent saints deviate completely from the distinguished pallor of the saints in the lower portion of the picture. The customary green groundwork is doubtless there, but covered with a rather dark brown which, quite frequently, in Byzantine icons was used to delineate the sunbrowned state of the penitent and the wandering preacher. If, at first glance, these two upper saints seems to be the work of another hand and in



FIG. 3. SIENESE OR UMBRIAN PAINTER OF ABOUT 1290:
MADONNA AND CHILD

Collection of Mr. Carl W. Hamilton, New York





FIG. 4. EARLY TRECENTO UMBRIAN PAINTER:
SAINTS JOHN THE BAPTIST AND ANTONIUS ABBAS,
AND ST. CATHERINE AND A KNIGHTLY SAINT
The Vatican Gallery, Rome



FIG. 5. MARINO OF PERUGIA: MADONNA AND CHILD
WITH SAINTS PAUL AND BENEDICT
Pinacoteca, Perugia



conception and technique more definitely Byzantine, we are speedily convinced that the whole panel is the work of one man. The delicate technique, and the stylizing of the features and hands are identical. The artist has evidently wished to make clear the contrast between the nobly-born and distinguished saints and the more lowly hermits of the upper portion. The Byzantine note is comparatively strong in the two upper saints, and precisely in the particular manner that is associated with the Italo-Byzantine, although it must be admitted that in the John the Baptist there emerges clearly that particular type that Sieneese art in the late Dugento had evolved from the Byzantine.

Though I myself formerly brought the little Perugian Madonna into relationship with the school of Duccio, I today believe—without wishing to dispute the close connection with this school which exists as regards technical conception—that so far as a school relationship is concerned, this master should be linked with Umbria, in fact with Perugia. This does not affirm that like Meo, he may not be a transplanted Sieneese. He seems, at all events, to be somewhat younger than Meo of Siena, and may possibly have been his pupil. If we compare his work with Meo's, we at once recognize certain technical and incidental relationships—for instance the type of the features, the stylizing of the mouth or of the hands (particularly, for instance the hands of St. John the Baptist and St. Antonius which hold rolls of writing). Perkins has already pointed out his relationship to Meo (*Rassagna d'Arts Senese*, V, 1909, p. 74), but it is unnecessary to emphasize the fact that our master is infinitely superior to this somewhat undistinguished painter.

Perkins believes it likely that the Madonna with Angels, St. Paul and St. Benedict (Fig. 5) in the Pinacoteca in Perugia (No. 14) may be attributed to the same master as the little Madonna. Since the restoration of this fairly large picture we have discovered the name of its author, for a signature has come to light on the sword of the St. Paul. He is called Marino of Perugia and documentary evidence concerning him is probably available.⁵ Despite many technical and formal similarities, it is impossible to identify the inexpressive Marino with his empty structure and hard and uninspired line with the master of the little Madonna. Marino has learned much from him, but has not been

⁵ *Crowe and Cavalcaselle: A History of Painting in Italy*, ed. Langton Douglas, Vol. III (1908), p. 184, Note; where Marino's Madonna is provisionally referred to Meo's school. *Gnoli* in "Rassegna d'Arte Umbra," (1921), page 100: Una tavola di Marino pittore. *Van Marle*, *The Development of the Italian Schools of Painting*, V. (1925), p. 15. *Gnoli Pittore Miniatori nell' Umbria* (1926), p. 192.

able to get much beyond Meo's agreeable mediocrity, and shows no trace of the delicate and tender inspiration of our master.

In the first decade of the trecento, the industrious Meo dominated the situation in Perugia with his devotional pictures, and the surrounding neighbourhood is almost swamped with paintings by his undistinguished followers. But in that decade there was but one authentic master in Perugia — he who painted the little Madonna in the Pinacoteca and the small picture in Rome. He stands in relation to Meo or Marino, much as Duccio does to Segna — and at that we are probably doing Segna an injustice.

FOUR CABINET PORTRAITS BY EARLY AMERICAN ARTISTS

BY FREDERIC FAIRCHILD SHERMAN

New York City

A NUMBER of years ago I purchased in an antique shop in Connecticut a small three-quarter length seated portrait of Dana Judd Upson (1797-1832) who was named after the Rev. James Dana (1735-1812), then pastor of the Centre Church in New Haven. His middle name was for his grandfather, Sumner Judd, of Southington. Young Dana Judd Upson married Miss Mary F. Clarke of Utica, N. Y., in 1822 and settled in Philadelphia, where his first two children were born, Anson Judd in 1823 and William Clarke in 1825. Sometime thereafter he removed to Southington, Connecticut, where his third child, Elizabeth Clarke, was born in 1827. He died in 1829 and is buried in Southington. This portrait, showing him seated sidewise, turned to the right, his left arm over the back of the chair, is evidently the work of a fine miniaturist working in oils, the head and bust exquisitely painted and the remainder of the figure admirably handled but suggestive rather than finished in effect. He is clothed in a dark blue coat with gilt buttons, a gold fob set with a deep red stone at his



JOSEPH WOOD: DANA JUDD UPSON



JOHN PARADISE: JONATHAN JEE





CHARLES WILSON PEALE: CHARLES BROCKDEN BROWN



JOHN RUBENS SMITH: LOU FORSTER



waist, and wears a high white linen collar and stock. He has dark hair, soft brown eyes and a rosy complexion. The features are good; a high forehead, straight nose, small ears and mouth. For as long as I have owned this attractive portrait I have considered who might have painted it and only recently have come to the conclusion that it is from the hand of Joseph Wood (1778-1852) and was painted in Philadelphia probably between 1823 and 1825, while Mr. Upson was living in that city. It certainly represents the sitter in his later "twenties." Wood was then at the height of his career and Upson, who was well-to-do, would naturally have given him the commission for his portrait. There was no other painter working in Philadelphia at that time who was capable of painting such a distinguished oil portrait in miniature, and finally these small cabinet portraits were a sort of specialty of this artist. The portrait is on a wooden panel measuring nine by seven inches.

A second small oil portrait, representing Charles Brockden Brown (1771-1811), formerly ascribed to Gilbert Stuart, whose work it resembles in no way whatever, I have owned even longer and studied as carefully for a long period in the hope of reaching some conclusion as to who painted it. I have now satisfied myself at least that it is from the hand of Charles Willson Peale (1741-1827), the older brother of James. This artist painted many small bust portraits which were very popular with his patrons and fellow citizens. The present example represents the then celebrated young author shoulders turned to the left, head to the front and eyes to the spectator. The hair, loosely combed, is light brown, eyes blue and complexion lightly flushed. He wears a black coat and white waistcoat, collar and linen frill. The background is a neutral gray. It is painted on a piece of zinc measuring ten by eight and a half inches and shows Willson Peale's customary command of his medium. There is absolute certainty in the drawing and modelling as well as in the handling of the brush, resulting in a happy representation of an interesting figure and an incisive interpretation of a winning character.

Passing from the atmosphere of study and attribution, I wish to record two more small oil portraits, chiefly because they are both representative specimens of the artists' work. The first is by John Paradise (1783-1834), who worked mainly in New York City in the first third of the nineteenth century, and whose portraits as a rule are of but indifferent quality. It represents a Mr. Jonathan Jeue, probably a Frenchman residing in New York. It is a distinguished performance

by a second-rate artist. Mr. Jeue is shown seated in a red covered chair, half-length, head and shoulders to the left. He wears a black coat with silver buttons, yellow waistcoat, high white collar, white stock, tie and linen frill. The face is ruddy, hair dark and eyes hazel. A high forehead, penetrating glance, straight nose and good mouth make the face a particularly engaging one, while the color combination of the clothing set it off to marked advantage. The background is of neutral gray-green, light to the left and shading darker to the right and above. It is painted on a panel, nine and three-quarters by seven and a half inches, and shows the subject in his twenty-ninth year.

The last of these cabinet portraits is one painted by John Rubens Smith, the English etcher, engraver, mezzotint engraver and portrait painter, born about 1770, who came to America about 1812 and settled in New York City, where he died in 1849. The subject is Lou Forster, probably a musician or singer, popular in his day. Smith's portrait shows him half-length, body and shoulders front, hands crossed before him, the upper (right) hand holding a sheet of music. The head is turned well to the left and stands out against a reddish curtain, a bit of bright landscape, very summarily sketched, showing to the right through an open window. He wears a black coat, buttoned high, white stock and frill and white linen cuffs.* The forehead is high and slightly receding, hair gray or powdered, complexion florid and the eyes, which are looking to the left, light blue. This portrait is on an oval wooden panel, nine and seven-eighths by seven and three-quarters inches, and bears on the back Smith's London label reading "Smith, Portrait Painter in Oil. Original Portraits, Landscapes and Historical Paintings copied in the exactest manner. Miniature Pictures and Profiles etc. No. 93 Newman Street near Oxford Street." The presence of this London label on the panel suggests, of course, the probability that the portrait was painted within a year or two of the painter's arrival in America, certainly before 1815.





FIG. 1. NICCOLO DI TOMMASO: ANCONA
Chapel of the Convent of the Oblate, Florence

A MADONNA BY NICCOLO DI TOMMASO

BY EVELYN SANDBERG VAVALÀ

Florence, Italy

THERE is no period of Italian art which, under such an apparent uniformity of style, in the broadest and most general sense of the word, conceals so rich a variety of minor divergences as the Florentine "Trecento." While the group is singularly clear as a consistent whole, and with respect to other groups, its individual components are nevertheless of a baffling complexity. The major personalities of this productive century have long been defined to us — not always, it must be confessed, with any degree of exactitude, but the minor figures, whose name is legion, still, for the most part, elude us, and their enormous output does but go to swell that vast mass of unassigned work which under the convenient designation of "school-production," blurs and falsifies the outline of each important artistic individuality.

Here and there, in these days of systematic research, a small group begins to crystallize, as it were, around some better-known picture, and the detachment of every such nucleus is entire gain, on the one hand, because the reduction of the vaguely assigned "school-work" leaves the contour of the parent groups sharper and truer, and on the other hand because the minor personalities are often delightful in themselves.

Such is undoubtedly the case of Niccolò di Tommaso, a minor painter, whose "reconstruction" is almost entirely due to the writings of Dr. Richard Offner.¹ When Khvoshinsky and Salmi published their cautious lists in 1914,² there was but one work which could be referred to this name — the signed triptych at Naples.³ Dr. Offner's second essay leaves this amiable little artist with ten works to his credit, ranging from the important fresco decoration at Pistoia to a considerable variety of larger and smaller panel pictures, including "Coronations," "Nativities," and single Saints, and to this modest list I now wish to add what, strangely enough, it has so far lacked — a Madonna picture, namely the ancona preserved in the chapel of the Convent of the Oblate at Florence (Fig. 1), a little-known work which seems up to now to have escaped any attribution whatsoever.^{3bis}

¹ *Niccolò di Tommaso*. ART IN AMERICA, Dec., 1924, p. 21.

Niccolò di Tommaso and the Rinnuccini Master in *Studies in Florentine Painting*. New York, 1927, p. 109.

² *Pittori Toscani*. Rome, 1914. Part II. I Florentine del Trecento, p. 36.

³ Khvoshinsky and Salmi, Fig. 34.

^{3bis} The dimensions of the panel are 13.8 x 59 cm.

In the tall narrow shape of the panel, to which corresponds the vertical arrangement of the figures, we are at once reminded of the Academy "Coronation" (Fig. 2), which is, perhaps, our artist's most characteristic production. It reveals a like indifference to consistency of proportion between the component figures, a like incapacity to conceive the composition in three-dimensional space. Just as there the main figure, intended to make the apex of a triangle of depth, comes forward to the very front of the picture, confusing the issues, and reducing the whole to the character of a drop-scene or a tapestry. As compared with the same "Coronation," our picture is less vivid in colour, less cool and less flowery. The characteristic jewel-like blues are missing; the reds and pinks are subdued and faded so that the whole effect is now mellow and tranquil, but the two pictures approach one another from another angle — in the frequent use of damasked patterns, small, intricate, and reticent, more reminiscent of the type affected by the contemporary Sienese⁴ than of the flamboyant Orientalising designs current in the bottega of the Orcagna brothers.

The flesh-parts are softly executed and but slightly varied in colour, and although the lead-gray pallor of the two saints in the Horne Museum at Florence⁵ is not here apparent, it is obvious that the artist is already tending towards a grayish opacity of tone.

The space-filling is timid. The groups are contained with difficulty in the narrow and none too harmonious frame, which with its gabled top, harks back to a by-gone fashion of the beginning of the fourteenth century. The slender spaces left unoccupied on either side of the Virgin's columnar figure are uneasily filled by the twisting scroll held by the Child and by his flying gold ribbons.

There is little unity between the figures except that of their common tranquil absorption and dreamy reposeful expression. Each saint bears his appropriate emblem with a serious importance; the Keys for St. Peter, the sword for St. Paul, the gridiron for St. Lawrence and the Christ-child for St. Christopher, while this last saint's feet are planted in a miniature river, whose murky waters are arbitrarily marked off from the level foreground, and which is as clearly intended as a distinguishing attribute of the giant, as is the minute Christ-child, seated on his shoulder.

It is not necessary to recapitulate the various mannerisms of our

⁴ I refer to Paolo di Giovanni Fei and kindred Sienese masters.

⁵ Reproduced by Dr. Offner. (Studies in Florentine Painting, 1927.)

artist, clearly formulated by Dr. Offner. Our picture conforms to one and all of them. It shows the large dark iris, and more particularly in the minor figures, the peculiar lighting of the nose (in St. Peter and St. Paul), the systematized wrinkles in the faces of the older men, while the drawing of all the hands is highly characteristic. If we seek for more detailed points of resemblance with pictures already attributed to Niccolò, we may find them in the leaf-crowned staves borne by S. Christopher (Fig. 5), both have and in the wing of the Walters triptych, in the general correspondence of S. Paul (Fig. 3) here with the St. Paul in the Horne Museum (Fig. 4), in the reappearance of the hearty Christ-child among the cherub-choirs of the various Nativity pictures,⁶ and finally in the suave and gentle figure of the Risen Christ in the "predella" with the gracious Creator at Pistoia.⁷

This "predella" in itself calls for a word of comment; with its quaintly uneven composition, the little episode of the "Noli me Tangere," with its landscape settings, intruding upon and interrupting the rhythm of the single figures, silhouetted against the gold background. In this little scene we are instantly reminded of the Pistoian frescoes, and not merely for the general structure of the landscape but also for the wealth of detail lavished on its varied vegetation. Here, perhaps, we can contribute another character to the filling of the outline, given to us by Dr. Offner. Our artist dearly loves naturalistic detail. In the scanty inches of brownish water, which washes around the ankles of St. Christopher, forming as it were a base to his statue-like figure, a close examination reveals a dozen or so of carefully traced natural or fantastic water forms. We may recognize, if we care to do so, the crab, the sea-snake, the shrimp, the dogfish and various smaller fry and the *pièce de resistance* is a really excellent flying dolphin, and all this is thrown in, as it were, by the artist, clearly more for his own amusement than for the edification of his public, to whom this exhibition remains practically invisible! We have not, so far, come across another instance of this temper in the list of the painter's works. It may possibly serve us in the future for further identifications as being an attitude far from common in the matter-of-fact Florentine "Trecento."

Dr. Offner depicts our modest artist as caught up in the wake of that most exquisite of Florentine trecentists — Nardo di Cione — to

⁶ See the Johnson triptych, reproduced in the same place, and the panel at the Vatican (No. 172). Phot. Alinari 34965.

⁷ Various portions of these frescoes are reproduced in Dr. Offner's articles. (See Photographs Brogi 6256-60.)

whose influence his Pistoian frescoes owe almost everything except the personal factor, and even here we might almost go as far as to say that the quintessence of Niccolò is deemed Nardo, or as much of Nardo as Niccolò's milder and more limited intelligence has been able to assimilate.

Our picture, too, has innumerable points of contact with the greater artists in the soft expression, the delicate features of the Virgin are in general Nardesque, the slanting pose of the head, the hollowed shapely cheeks, the sinuous eye. St. Christopher (Fig. 5) is a verbatim replica of Nardo's most characteristic type exemplified, for instance, in the frescoed head which we reproduce as Fig. 7, and the two Christs in the predella and especially the Christ of the Pietà (Fig. 6), are other variants of this same fundamental Nardesque conception, to which they owe their indescribable charm and comeliness. St. Lawrence on the right is also, we must believe, a legacy of Nardo, though he actually reminds us of another artistic and blood relation of Nardo — viz., of Jacopo the youngest Cione.⁸

Dr. Offner has, however, indicated a second pole of attraction which deviated an impressionable Niccolò from the mere plagiarizing of his master Nardo. This second factor is less obvious in the sum of his works, but is nevertheless obscurely present in the majority of them, and is responsible probably for the surprising sweetness of his style. Nardo belongs, after all, to the generation of serious minded Florentines who carried on, as best they might, the high tradition of Giotto. In Niccolò we find ourselves in the presence of a painter who has all the cloying sweetness of the Sienese, without being directly or specifically derived from that current.

This second influence, which is, of course, that of Giovanni da Milano, is implied in the fact that critics have given to Giovanni at least two very characteristic works of Niccolò, the Academy "Coronation" and the Horne saints. As a matter of fact in the signed work at Naples there is also much of Giovanni and a confrontal between the Naples "S. John the Evangelist"⁹ and the central figure of Giovanni's National Gallery Triptych¹⁰ is witness to this conclusion. Now the Oblate picture, whose paternity is, we think, self-apparent,

⁸ As for instance in one of his few authenticated works—The "Coronation" in the Academy at Florence, in the female saint on the right of the kneeling group. (See Van Marle, R. *The Italian Schools of Painting*, vol. iii, fig. 276. A very similar Jacobesque type occurs in Niccolò di Tommaso's "Coronation." (See Fig. 2.)

⁹ Khvoshinsky and Salmi, Fig. 34.

¹⁰ Van Marle, R., *op. cit.*, vol. iv, fig. 116.



FIG. 2. NICCOLO DI TOMMASO: CORONATION OF THE VIRGIN
Academy, Florence



FIG. 3. NICCOLO DI TOMMASO: DETAIL OF
ANCONA AT CONVENT OF THE OBLATE



FIG. 4. NICCOLO DI TOMMASO: DETAIL OF
THE SAINT PAUL
Horne Museum, Florence



and whose Nardesque elements are so striking, was nevertheless taken almost entirely from a model, which certainly cannot have originated elsewhere than in the workshop of Giovanni da Milano.

This model is given to us in another Madonna-picture, well known of necessity from its collocation in a much visited museum, but hitherto, so far as I know, undiscussed and unpublished, in the Refectory of Santa Croce at Florence (Fig. 5). I will not trace in detail the close compositional parallel between the two works, since the necessity is obviated by the reproductions. The three-quarter length now replaces the seated figure, which gains thereby in liberty and abstract signification; the flanking saints are absent and the defect of imperfect spacing, inherent in the other version, is obviated, so that the whole group is peopled on the gold ground as simply as an Oriental icon. We have again the low predella,¹¹ with its range of half-length, more harmoniously proportioned to the size of the principal figures with bolder contrast less crowded than at the Oblate, more rhythmic and more united. The colouring is still richer, lower, and more subdued, without the fleshy-tints of the lighter draperies which contrast at the Oblate with the darker portions. The Virgin's red tunic reveals a scattered inconspicuous pattern, but the effective mass is, in this case, the tunic of the Child, worked in sheer gold with elaborate design in *graffito*, which is thrown into brilliant prominence by the sombre mantle and the russet tunic.

If we need a further assurance that the two pictures were actually connected as model and replica, or as sister versions of a third composition unknown, we can glean it from the wording of the scrolls, "I am the Way, the Truth, and the Life," identical in both, although the quotation is carried further in Santa Croce picture; in the twirling scarf of the *Bambino*, repeated timidly in duplicate at the Oblate, and finally in the action and attitude of both members of the close-knit unified central group. We have slight and unimportant divergencies of treatment in the Child's right foot somewhat awkwardly exposed at Santa Croce, and more cautiously concealed, perhaps, because of the difficulty presented in its drawing, at the Oblate, and in the Virgin's right hand there less functionally placed to support the climbing Child, who throws himself half coy, half frightened on his Mother's neck.

The question naturally presents itself, whether we must also add

¹¹ This type of predella is now in vogue in Florence in the third quarter of the fourteenth century. We may find it in Nardo's little ancona with the Crucifixion at the Bandini Museum at Fiesole and in various works of Jacopo di Cione.

this second Madonna picture to the growing list of Niccolò's performances. To do so would be to attribute to him a many sided character, which is not warranted by the uniformity of his other works. In brief, he would have proved himself capable of being, at need, as close an imitator of Giovanni da Milano as he ever was of Nardo, and not only so but he would have had to pass through a completely un-Nardesque phase. This second picture is, in fact, absolutely free from Nardesque elements, and yet we believe that Niccolò's style is a direct outcome of an education carried out in Nardo's workshop.

We need not, however, attempt the gymnastic feat of accommodating this new painting with our preconceived notions of Niccolò di Tommaso, for he certainly did not paint it at any period of his career. The two compositions, identical in formal content, and similar even in spiritual significance, are not expressions of a single personality. We may apply the tests of any or of all of Niccolò's characteristic mannerisms to the second picture and the result will be negative. Contrast the two Christs of the predellas, the two Saint Catherines, or even the two Children, and the similarly posed hands of the Virgin, subtly divergent in treatment for all their apparent uniformity.

This first question is relatively simple. We cannot attribute the picture to Niccolò. But close upon it follows another. Who is its hitherto undefined author? His identity belongs to our purpose, for it deeply interests us to know what artist was so faithfully copied and interpreted by Niccolò di Tommaso.

The outstanding qualities of the work, not by any means to be deduced from photographic reproduction, are revealed in the face of the Virgin, daintily coloured, with opaline complexion of infinite delicacy, shading unperceptibly from warm pallor to a blushing rose on the shapely cheek bones; in her yellow-gold hair, unfortunate repainted at its margin, which recalls that wonderful Magdalen of Giovanni da Milano's Academy "Pietà,"¹² or any female saint of his Uffizi altarpiece (Fig. 6).

The whole of this picture is indeed redolent of him, from the rich, low colour-scheme to the primitive delight in gold for its own sake, and to the minute treatment of the hair, which is quite distinct from that of Niccolò's, and hence of Nardo; to the essential contrast in two, especially of the minor figures, the two Christs in the little Pietà's, and the two S. Catherines. In the latter figure we have an element elsewhere

¹² Van Marle, *op. cit.*, vol. iv, fig. 113.



FIG. 5. NICCOLO DI TOMMASO: DETAIL OF ANCONA
AT CONVENT OF THE OBLATE



FIG. 7. NARDO DI CIONE: A SAINT. (DETAIL FROM THE PARADISE)
Santa Maria Novella, Florence

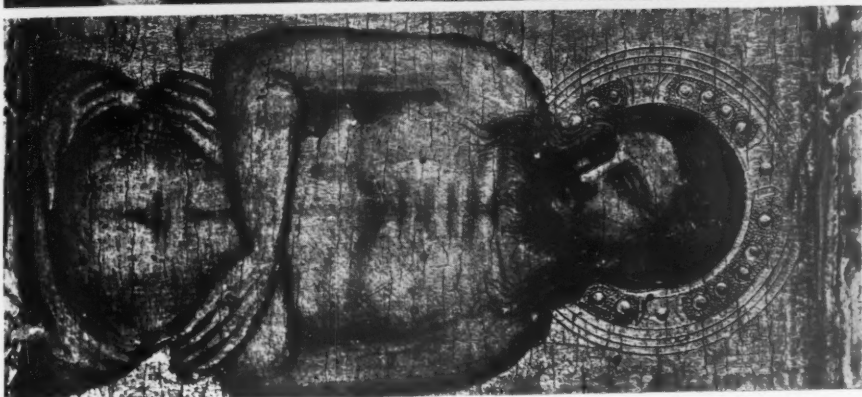


FIG. 6. NICCOLO DI TOMMASO: DETAIL
OF ANCONA AT CONVENT OF
THE OBLATE

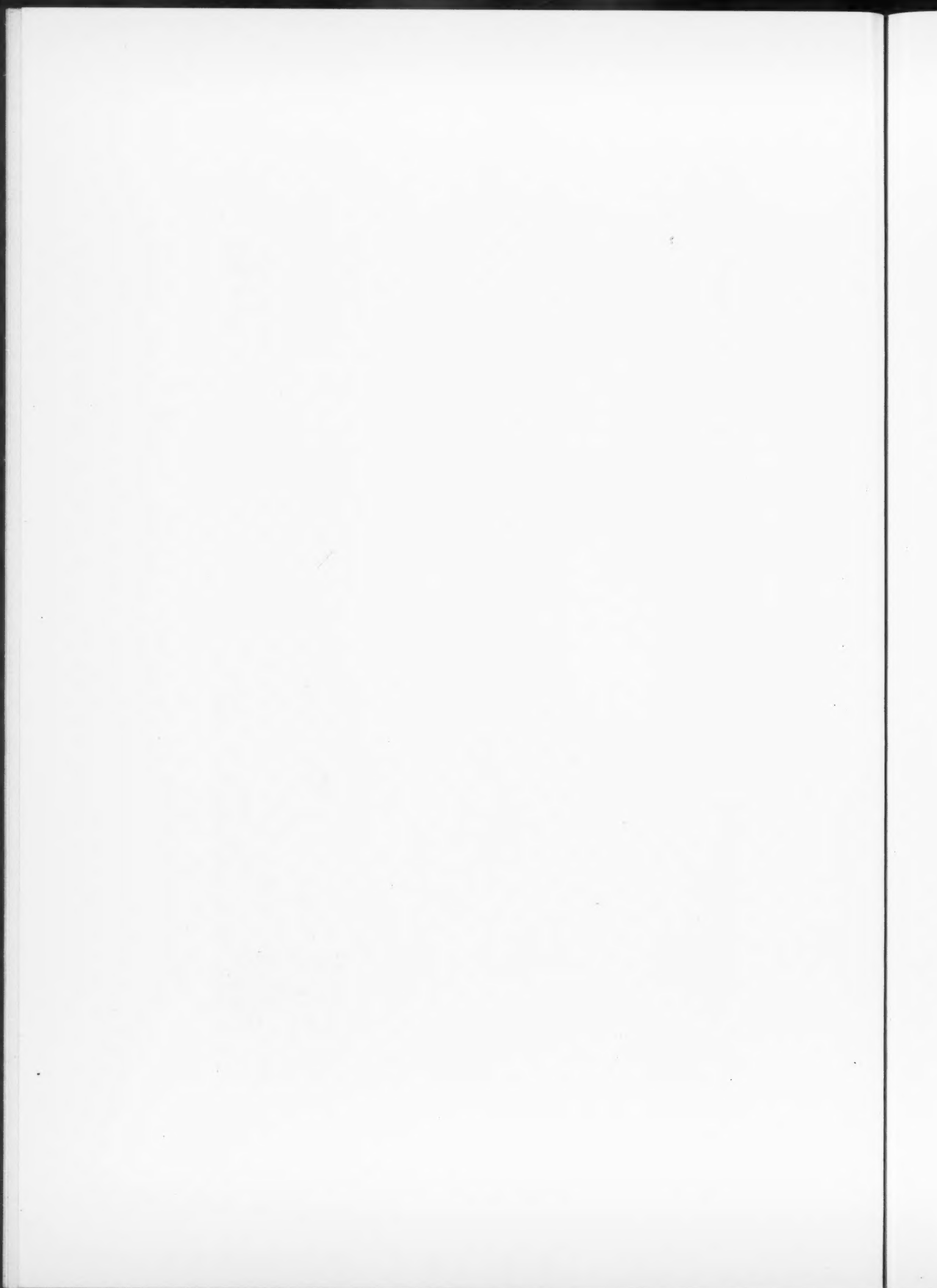




FIG. 8. GIOVANNI DA MILANO (?) OR HIS SHOP: MADONNA AND CHILD
Refectory of Santa Croce, Florence





FIG. 10. NICCOLO DI TOMMASO: DETAIL OF ANCONA
Convent of the Oblate, Florence



FIG. 9. GIOVANNI DA MILANO: TWO SAINTS
(Detail from a dismembered altarpiece)
Uffizi Gallery, Florence



missing — that smooth rounding of the shapely form, lightly defined by the taut drapery and that slight Gothic rhythm in the bust and neck, which proclaim Giovanni da Milano a foreigner and a northerner in spite of all his assumed Florentinism. This Gothic swing is indeed absent from the main figures of our picture, and hence our hesitation to assign it confidently to Giovanni himself and our resolve to leave it, at any rate for the present, under the less enterprising designation of "Bottega Giovanni." And yet we must confess to a lingering suspicion, long entertained and unwillingly abandoned, that it might be actually Giovanni. His figure has remained up to now all too vague and shadowy, too greatly falsified by outgrowths and adjuncts, which call for a pruning hand. The list of his accepted works is heterogeneous, and in glaring need of revision. We are sure of recognizing his characteristics in a very limited number of paintings, whose common sense does not so much differ in kind from the character of the picture before us, as in quality. Our Madonna is not so much *unlike* Giovanni, as *less* than Giovanni. It is timid, tentative Giovanni, and hence, as the reader will admit, to be labelled provisionally as a juvenile production of Giovanni himself, or as that a close follower (convenient alternative!) of this master.

What interests us rather, and what must serve as an excuse for the crime of introducing a picture without settling irrevocably and categorically its precise attribution, is the fact that it was copied (or its original) by Niccolò di Tommaso; for a glance reveals which of the two pictures is deviative. We have here another instance of the crossing of Nardo di Croce's sphere of influence with that of Giovanni da Milano, a phenomenon neither rare nor entirely unexpected, but which opens up a considerable avenue of speculation concerning the mutual relations of these two most potent and most delightful personalities in Florentine paintings of the third quarter of the fourteenth century.

A COLLECTOR'S TEA SET OF EARLY AMERICAN SILVER

By STEPHEN G. C. ENSKO AND FREDERIC F. SHERMAN

THE silver teapot of the Lowestoft design made by Hugh Wishart of New York, illustrated herewith, is of the box type, the oval body of the pot seamed instead of raised. As this method of making was not employed after 1800, when the built-up style developed, the piece may be confidently assigned to about 1780. It is stamped on the bottom with the mark WISHART in a rectangle, followed by the letter M in a rectangle — the latter probably a year mark or the mark of an assistant. The initials H.F.M. and S.G.M. in script in a banner and wreath shield appear on the two sides, the piece having belonged to a Mrs. Morgan, from whom it was secured. The sides are straight, with a slight taper from the base, the spout straight, and it has an urn finial and wooden handle. An engraved band of scroll and line work encircles the top and the edges are finished with a reed wire band. It stands seven and one-fourth inches high and measures twelve and one-half inches from the spout to and including the handle. The base is six and one-half inches long. It weighs twenty ounces and twelve pennyweights.

The finding of this teapot in a little New England village led to a search for the sugar bowl and creamer of the same general design, in order if possible to complete a "set." The owner did not expect any such good fortune as to find pieces by the same maker, and as a matter of fact each of the three main pieces is by a different silversmith.

The second piece found was the squat, oval, creamer, which again is another specimen of the box manner of construction, and dates the piece as of the same period. It was made by Saunders Pitman (1732-1808) of Providence, Rhode Island. The shaped and rounded body rests on a plain band skirt and the ribbed strap handle extends high at the back. Hammer-marks left by the workman are plainly discernible on the inside, and there is a lightly engraved geometric band at the top surmounted by a reed and wire finished edge. It is stamped underneath at the top part of the handle with the mark PITMAN in a rectangle and initialed with the letters N.P. in script in a wreath shield. The piece weighs four ounces and eleven pennyweights, is five and one-quarter inches from the mouth to and including the handle and five inches high.



Teapot by Hugh Wishart

Creamer by Saunders Pitman
A COLLECTOR'S TEA SET OF EARLY AMERICAN SILVER
Property of Julia Munson Sherman

Sugar Dish by John Sayre



The last piece, the sugar bowl, completing the tea set proper, was found in Connecticut and came from the descendants of Capt. Abraham Bradley (1714-1817) of New Haven, a ship owner and merchant of that city, for whom it was probably made by John Sayre (1771-1852), a silversmith of New York City. It is stamped on the bottom with the mark — rather unusual for this maker — J. SAYRE in a rectangle between two spread eagles in six-sided shields. This oval shaped two-handled piece with the squat bowl has the four sides panelled with broad flute work. The strap handles are in keeping with that on the Pitman creamer in being high in form. It has a wide band of engraving at the top and a narrower band at the base. The initials M.B.M. appear in an acorn shield on the side. It weighs nine ounces and measures eight inches, including the handles, is five and one-half inches high and five inches long at the base.

To go with these pieces there is a set of a dozen teaspoons by John Sayre, and it may be remarked that so large a set is seldom found. Mostly early American teaspoons are found in sets of a half dozen only. The sugar tongs are by Daniel Van Voorhis, a Philadelphia silversmith of the latter part of the eighteenth century.

Altogether the outfit makes a very creditable appearance and illustrates the craftsmanship of the several makers with representative works. It is noteworthy, moreover, in that it presents an admirable example of the possibilities of collecting for one of really modest means, as the total expense of getting it together was considerable less than would have been involved in the purchase of a similar set by a first-class contemporary silversmith, machine made, not hand wrought.

NEW ART BOOKS

THE ART OF ETCHING. By E. S. Lumsden. Illustrated. 12mo. Philadelphia. 1925.

An exhaustive treatise on the art of etching, with copious technical notes and many reproductions of works in dry-point, soft-ground etching and aquatint illustrating the various processes.

PAINTINGS BY WILLIAM MERRITT CHASE, N.A., LL.D. Illustrated 8vo. The New-house Galleries. St. Louis, Mo. 1927.

Preceded by appreciations from Messrs. Cortissoz, Daingerfield, Wiles, Watrous, Rittenberg and the artist's widow, fifty-five of Chase's pictures, representing all phases of his work and including some fine examples, are reproduced in colotype in this volume. As a matter of record the book has a definite value for the student and the connoisseur. As a "De Luxe" publication it can hardly be described as an entirely successful piece of typography; while the reproductions, though good, leave something to be desired. From another point of view, however, the volume is noteworthy as the most elaborate ever issued by an art dealer in this country to celebrate the accomplishment of a native painter. The New-house Galleries deserve the thanks of those interested for the publication of this valuable addition to the literature of American art.

NEW TOWNS FOR OLD. By John Nolen. Illustrated. 12mo. Marshall Jones Co. Boston. 1927.

An instructive handbook, containing descriptions of several recent ventures in town planning in the United States, with maps and views of various improvements. At the end of the volume there is a list of the more important printed reports of town-planners and publications on the replanning of towns and small cities, followed by a rather exhaustive Bibliography of publications relating to the subject.

JOHN FLAXMAN. By W. G. Constable. Illustrated. 12mo. University of London Press. London. 1927.

An excellent critical monograph from which one gets a fair idea of the importance of Wedgewood's influence in the development of Flaxman's art. The merits of the artist's illustrative work, upon which his great reputation was founded, are noted but their faults are not overlooked. His "memorials" in sculpture, both bas-relief and in the round are evaluated with a just appreciation of their aesthetic importance and historical interest. The appendices to the volume cover a List of Work, Documents concerning work for Wedgewood, Portraits of Flaxman and a Select Bibliography.

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